It may mark one of the parts left unfinished *by* the poet, and written in by his son. But it may be that I have not understood It.

P. 46511. 781 ff., Call all who spur the charger, &c.] —The typical * Ercles vein ' of the tragic tyrant.

Pp. 48-52,1!. 810 IF.—Th'is scene of the 'hypnotising*—if one may use the word—of Pcntheus probably depends much on the action, which, however, I have not ventured to prescribe, Pcntheus seems to struggle against the process all through, to be amazed at himself for consenting, while constantly finding fresh reasons for doing so.

P. 49, L 822, Am I a woman, then ?]—The robe and coif were, in the original legend, marks of the Thracian dress worn by the Thraciaa followers of Dionysus, and notably by Orpheus. The tradition became fixed that Pentheus wore such a robe and coif; and to the Greeks of Euripides* time such a dress seemed to be a woman's. Hence this turn of the story (cf. above, p, 85)-

P-53> & 877-881.—The refrain of this chorus about the fawn is difficult to interpret. I have practically interpolated the third line ([a] To stand from fear set free, to breathe and wait"), in order (i) to show the connection of ideas; (2) to make clearer the meaning (as I understand it) of the two Orphic formulae,[c<] What is beautiful is beloved for ever," and [a] A hand uplifted over the head of Hate." If I am wrong, the refrain is probably a mere cry for revenge, in the tone of the refrain,[u] Hither for doom and deed," on p« 60. It is one of the many passages where there is a sharp antagonism between the two spirits of the Chorus, first,

as furious Bacchanals, and, secondly, as exponents of